

Seattle Chamber Singers and The Broadway Chamber Symphony
George Shangrow, conductor
present



An original one-act opera
by
Kevin Waters, S.J. composer
Ernest Ferlita, S.J. librettist

October 16, 1982, 8pm, St. Joseph's Church
October 17, 1982, 8pm, Blessed Sacrament Church

THE BROADWAY CHAMBER SYMPHONY

George Shangrow, conductor

Violin I

Rebecca Soukup, *concertmistress*
Beth Schmidt
Fritz Klein
Eileen Lusk
Marcia McElvain
Phyllis Rowe
Larice Calleja
Avron Maletsky

Violin II

Pamela Carson
Sandra Sinner
Donna Weller
Dean Dresher
Jacqueline Cedarholm
Ellen Ziontz
Jane Crigler
Karen Kofoed

Viola

Sam Williams
Beatrice Dolf
Robert Shangrow
Katherine McWilliams
Cathryn Patterson
Shari Peterson
Stephanie Read

Cello

Ron Welch
Joyce Barnum
Lauren Root
Maryann Tapiro
Rebecca Beyer
Rosemary Berner

Bass

Christine Howell
David Couch
Walter Barnum

Flute

Erin Adair
Janeen Shigley
Suzanne Walker

Oboe

Shannon Hill

Clarinet

John Mettler

Bassoon

Daniel Hershman

Horn

Maurice Cary (10/16)
Marian Hesse (10/17)

Trumpet

David Hensler
Gary Fladmoe

Trombone

Bill Irving
Charles Arndt

Percussion

Ian Alverez
Julie Martinez

“Dear Ignatius, Dear Isabel”

commissioned for the 125th anniversary of Loyola College, Baltimore

Composer

Kevin Waters, S.J.

Librettist

Ernest Ferlita, S.J.

CAST

Father Ignatius Loyola	John Obourn
Father Juan Polanco	Peter Kechley
Isabel Roser	Carol Sams
Francesca Cruyllas	Kathryn Weld-Jezerinac
Lucrezia Bradine	Jacalyn Schneider
Signor Mattia Cassiano	Robert Kechley
Doctor Francisco Ferrer	Jerry Sams

THE CHORUS

Sopranos

Kyla DeRemer
Elizabeth Gaskill
Heather Smith

Altos

Laila Hammond
Laurie Medill
Nedra Slauson
Kay Verelius

Tenors

Ron Carson
Jerry Sams
Robert Schilperoort

Basses

Tim Braun
Gary Jankowski
Peter Kechley
Robert Kechley
Sandy Thornton

TREBLE CHOIR

Irene Atento
Willa Conrad
JanMarie Keach
Beth Pear
Jeanne VanBronkhorst

“*Dear Ignatius, Dear Isabel*”

— SCENARIO —

Prologue: In the Church of Santa Maria della Strada in Rome, on Christmas Day, 1545, Isabel Roser vows poverty, chastity, and obedience before God and his representative, Father Ignatius Loyola, General of the Society of Jesus.

Scene 1: Isabel rejoices in her singularity: The first woman ever to become a Jesuit! But that privilege is to last for only ten months. She remembers how moved she was when she first met Ignatius in Barcelona, and now that he is established in Rome she longs to hear from him.

Scene 2: Ignatius writes Isabel at last. He tells her how occupied he has been with defending the name of the Society against its enemies. But he tells her he will never forget her. How could he? From the very beginning she has been his support. Without her financial help he could never have completed his studies in Paris. Isabel writes Ignatius. Her husband has died. How best can she now serve God? She would like to come to Rome to put herself under obedience to him. What does he think? She cannot get peace from anyone else as she can from him.

Scene 3: Ignatius is of two minds. He feels obliged to Isabel for all she has done for him, yet he is not at all sure that vows in the Society of Jesus would be God’s will for her — or for the Society. He dictates a letter to her, urging her to discern carefully the spirit that is moving her, whether good or evil. At that moment Isabel Roser arrives in Rome! She tells him she had to see him once more before she dies. Above all else, she wants to work at his side. Ignatius, at this time, has started the House of St. Martha as a home for women of the street. Perhaps Isabel and her maid Francesca could help him there.

Scene 4: Isabel and Francesca are hard at work at St. Martha's. Trunks of linen that Isabel has brought with her from Barcelona have been put to good use. Suddenly Mattia Cassiano, the pontifical postmaster, bursts in on them, demanding that they release his mistress. Ignatius arrives on the scene and orders him to leave. Isabel takes this opportunity to beg Ignatius to accept her into the Society of Jesus. His answer is noncommittal.

Scene 5: Isabel writes to the Pope, begging him to commend Ignatius to accept her solemn vows. The Pope obliges. In her great joy she pronounces over and over again the words of her vows.

Scene 6: Isabel insists on seeing Ignatius daily about the affairs of her soul. One day Ignatius sends word through his secretary Polanco that he is too busy to see her. She becomes indignant. Ignatius's refusal is her cue to rehearse all the indignities she feels she has been made to suffer in Rome. Her nephew, whom she has invited to Rome without Ignatius's knowledge, has convinced her that she is being used.

Scene 7: Ignatius feels that for God's greater glory the Society of Jesus should not have charge of women bound by vows of obedience. With the Pope's permission, he regretfully releases Isabel from her vows.

Scene 8: Abetted by her nephew, Isabel brings legal action against Ignatius, claiming that he owes her money for all she has given the Society. It becomes clear, however, that if reckonings are to be made at all, she owes money to the Society. She loses her case. But she begs Ignatius to receive her back into the Society. He knows, she knows, that he cannot.

Epilogue: Months later, Isabel writes Ignatius from Barcelona asking his pardon. She is certain he will not refuse it. He embraces her now as his mother and sister in Christ, just as he always had. Isabel plans to enter a Franciscan convent, as Ignatius counselled her to do. In the meantime, she has opened her home to orphans. We hear them singing the praises of God.

KEVIN WATERS, S.J. *composer*

Kevin Waters is director of the Fine Arts Department at Seattle University. He joined the SU faculty in 1970, and there teaches composition and theory, as well as directing the Fine Arts Ensemble. Fr. Waters studied composition with Bruno Bartalozzi and Niccolo Castiglione in Italy, with American composer Roy Harris, and with John Verrall, under whom he did his principal work for his Doctor of Musical Arts degree from the University of Washington.



ERNEST FERLITA, S.J., *librettist*

Ernest Ferlita holds a Doctorate of Fine Arts from the Yale School of Drama and he is chairman of the department of Drama and Speech at Loyola University in New Orleans. Several of his plays have been featured in American theater festivals, notably "Black Media" at the Spoleto Festival in Charleston, and his "Ballad of John Ogilvie" at the New York Blackfriars Theater. He was dubbed the "Erasmus of Loyola" after the production of "Purgatorio" in New Orleans.



GEORGE SHANGROW, *conductor*

George Shangrow is the founder and musical director of both the Seattle Chamber Singers and the Broadway Chamber Symphony. With the two ensembles he produces full concert seasons featuring musical fare from the Baroque to contemporary. He is in his thirteenth year as musical director at the University Unitarian Church, a site known in Seattle for fine musical presentations. He has appeared as guest conductor for the Seattle Symphony Players Organization, the Northwest Boychoir and the Seattle Philharmonic and is sought after as an accompanist for many of the Northwest's solo artists.

The Seattle Chamber Singers

GEORGE SHANGROW, MUSICAL DIRECTOR & CONDUCTOR

present

Johann Sebastian Bach's **Mass in b-minor**

Oct. 29 and 31, 8:00 PM
Blessed Sacrament Church
5041 9th NE, Seattle

\$6.00 general \$4.00 students & seniors
MASTERCARD & VISA accepted
Call 324-0453 or write
SCS: 318 10th E, B-9, Seattle 98102

Seattle Chamber Singers
and the
Broadway Chamber Symphony
George Shangrow, conductor

FOR CHRISTMAS **MESSIAH**

by George Frederick Handel

December 17 and 18, 1982 8:00pm
Blessed Sacrament Church

Tickets \$6.00 gen. \$4.00 students/seniors
call 324-0453
or write SCS: 318 10th E, B-9
Seattle 98102

